Art thou aught else but place, degree, and form,
Creating awe and fear in other men ?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery ? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou, the fiery fever will go out
With titles blown from adulation ?
Will it give place to flexure and low bending ?
Canst ^thou, when thou command'st the beggar's knee,
Command the health of it ? No, thou proud dream,
That play'st so subtly with a king's repose ;
I am a king, that find thee ; and I know,
'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The inter-tissued robe of gold and pearl,

This is incorrect, but I think we may discover the true reading easily enough to be,

" What is thy soul, 0 adoration ? "

That is, " 0 *reverence paid to kings*, what art thou within? What are thy real qualities? What is thy intrinsick value? "

JOHNSON.

I have received Mr. Malone's amendment, which he thus explains :—" What is the real worth and intrinsick value of adoration ? "

The quarto has not this speech. The folio reads:

" What ? is *thy* soul of *adoration ?* " STEEVENS.

Thelatter word was corrected in the second folio. For the other emendation now made I am answerable. *Thy, thee,* andtf/iey, are frequently confounded in the old copies. In many of our author's plays we find similar expressions. In Troilus and Cressida, " my very *soul of* counsel: " in King Henry IV. Part I. ** the *soul of* liope : " and in A Midsummer-Night's Dream, " the *soul of love*" Again, in the play before us :

** There is some *soul of goodness* in things evil."

Dr. Johnson reads :

" What is thy soul, 0 adoration ? "

But the mistake appears to me more likely to have happened in the word *thy* than in *of:* and the examples that I have produced

support that opinion. MALON$.-